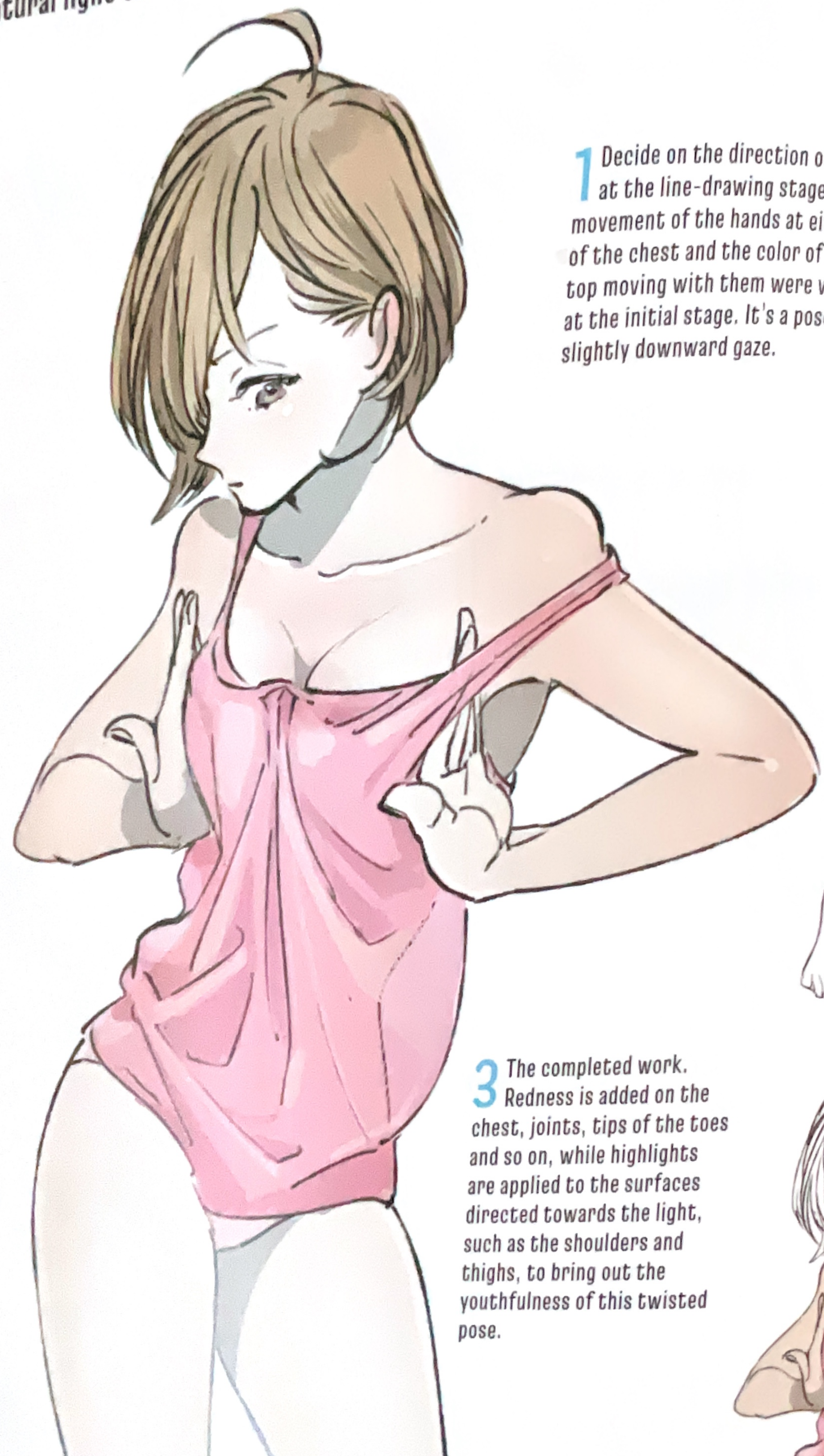
Shining a Bold Light on a Bold Pose

A natural light effect as seen from diagonally above



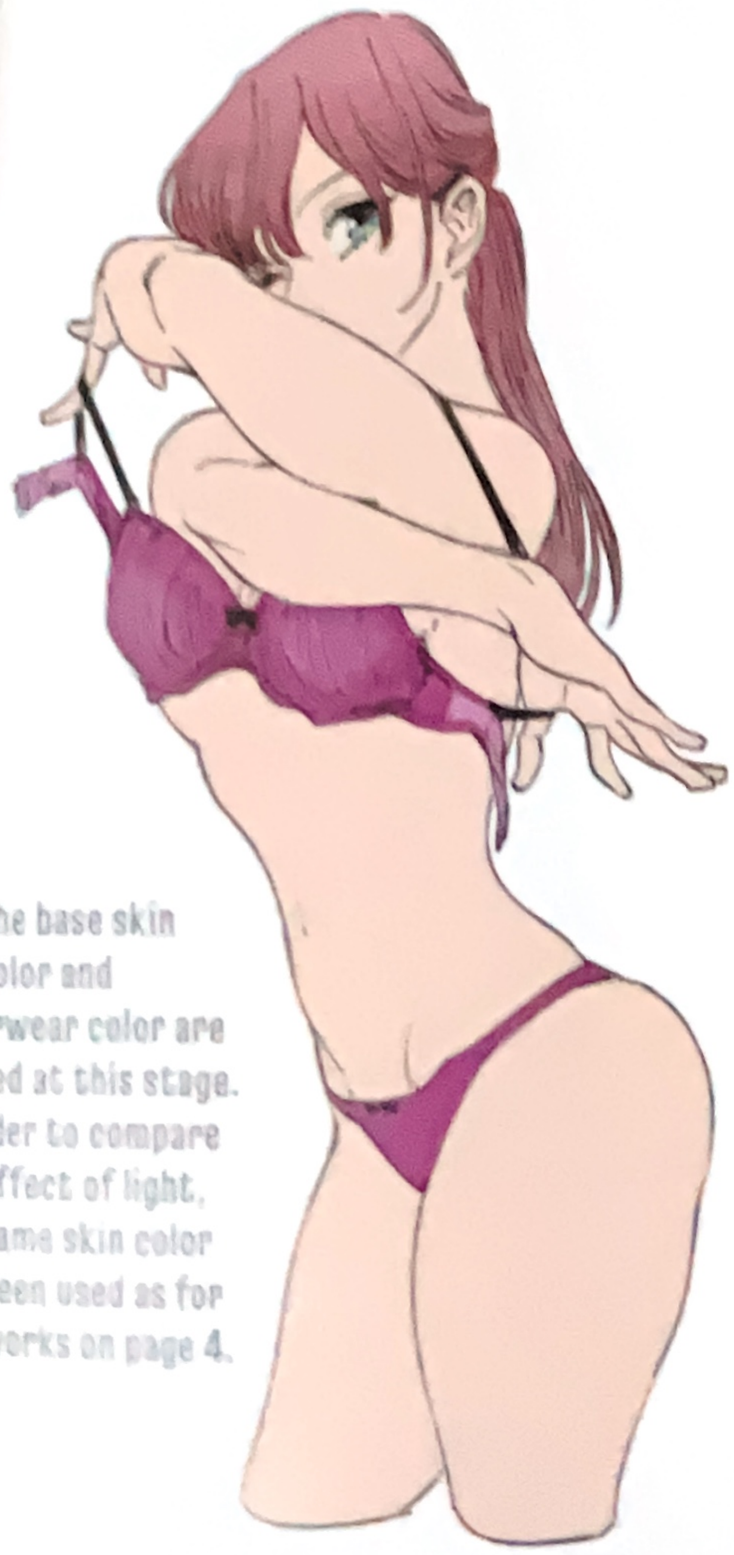
1 Decide on the direction of the light at the line-drawing stage. The movement of the hands at either side of the chest and the color of the tank top moving with them were visualized at the initial stage. It's a pose with a slightly downward gaze.

3 The completed work. Redness is added on the chest, joints, tips of the toes and so on, while highlights are applied to the surfaces directed towards the light, such as the shoulders and thighs, to bring out the youthfulness of this twisted pose.

2 Base colo
the skin

Spotlight effects

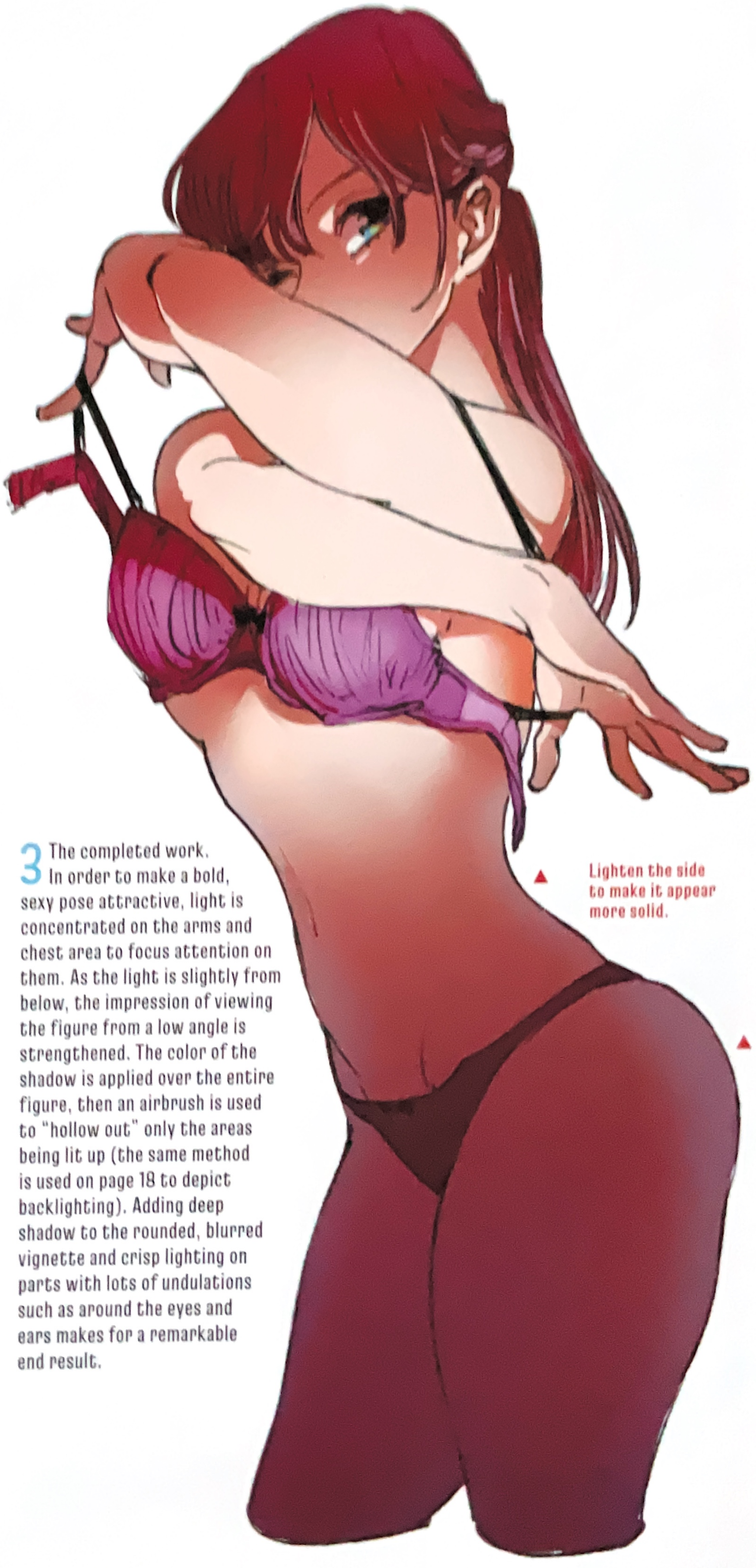
1 Prepare the line drawing. In this example, let's direct the spotlight onto the body from the front.



2 The base skin color and underwear color are applied at this stage. In order to compare the effect of light, the same skin color has been used as for the works on page 4.

3 The completed work. In order to make a bold, sexy pose attractive, light is concentrated on the arms and chest area to focus attention on them. As the light is slightly from below, the impression of viewing the figure from a low angle is strengthened. The color of the shadow is applied over the entire figure, then an airbrush is used to "hollow out" only the areas being lit up (the same method is used on page 18 to depict backlighting). Adding deep shadow to the rounded, blurred vignette and crisp lighting on parts with lots of undulations such as around the eyes and ears makes for a remarkable end result.

▲ The viewer's gaze is directed to the eyes of the character looking towards them as well as to the parts that are exposed when hit by light, heightening the sense of excitement for those viewing the work.

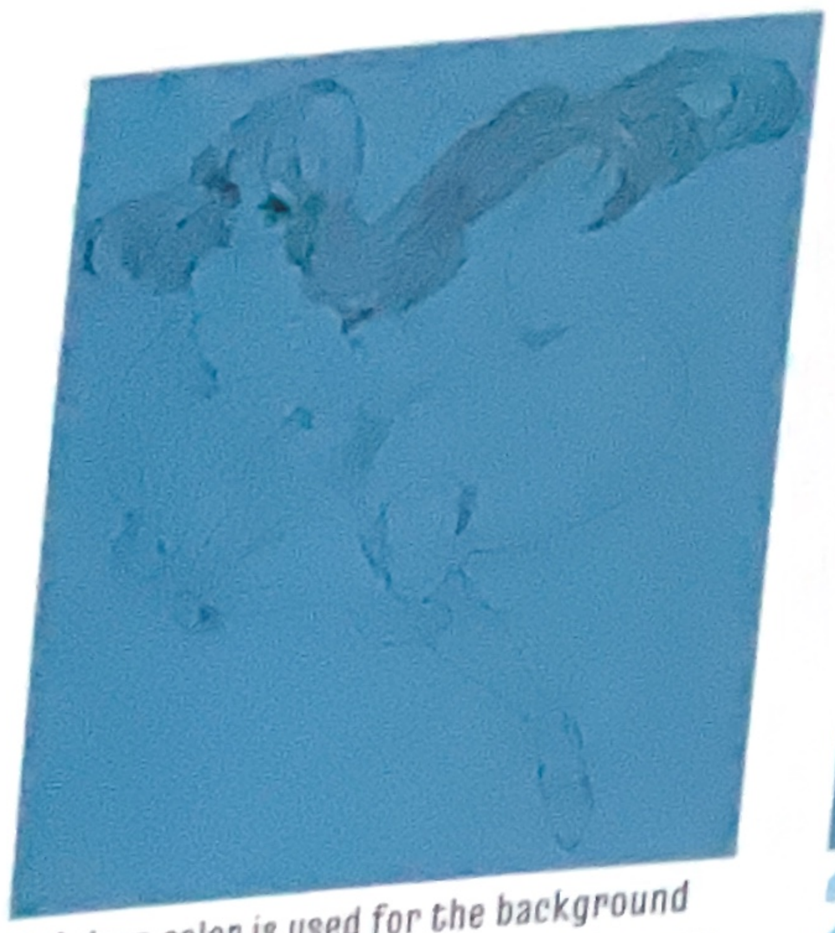


▲ Lighten the side to make it appear more solid.

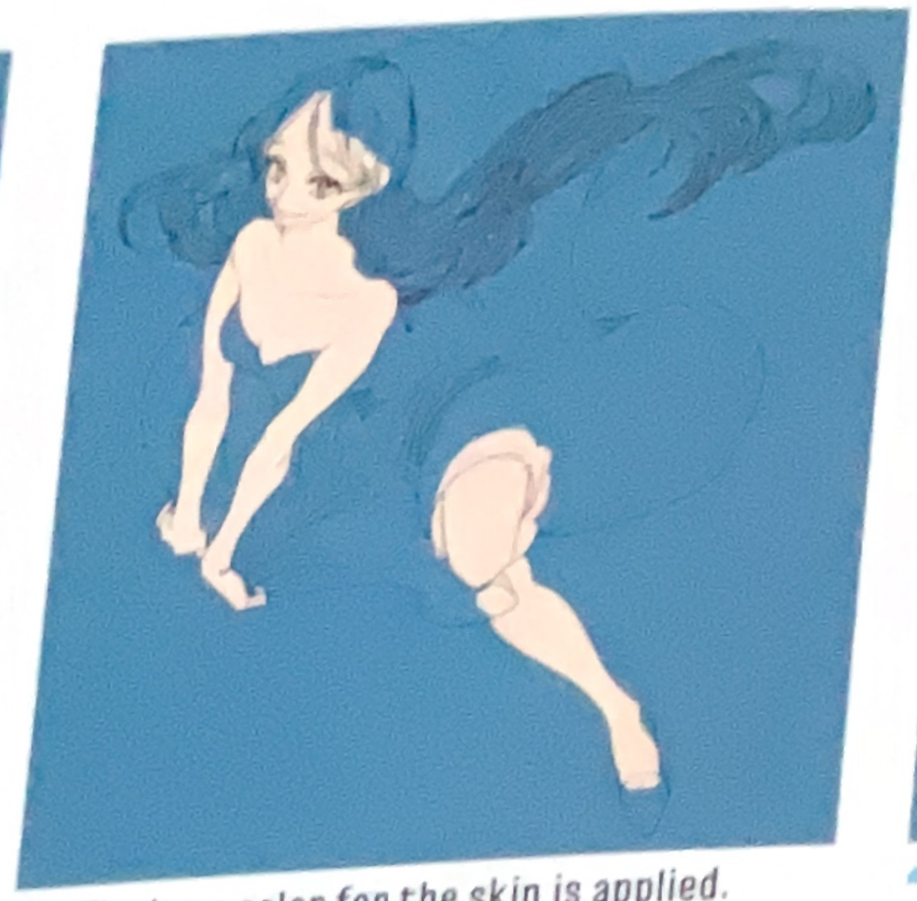
Narrow Down Colors to Paint with Shading

Example of a work where a "loop" is made into a dimensional skirt, light source coming from the front

Refer to the instructions on page 138.



1 A deep color is used for the background of the line drawing so that it will be easy to find unpainted areas or areas where paint has gone outside the lines.



2 The base color for the skin is applied.

3 The base color for the dress is applied on a separate layer. This yellow-green color will cover a large area so factor it in to balance out the overall composition.

★The work on page 139 is the same line drawing iterated in the two tones of red and black with the skin left white. Try changing the overall feel through tones.

4 Maintaining the same hue as for the dress, whitish colors are applied to the reverse side of the dress and to the shoes to create cohesion.

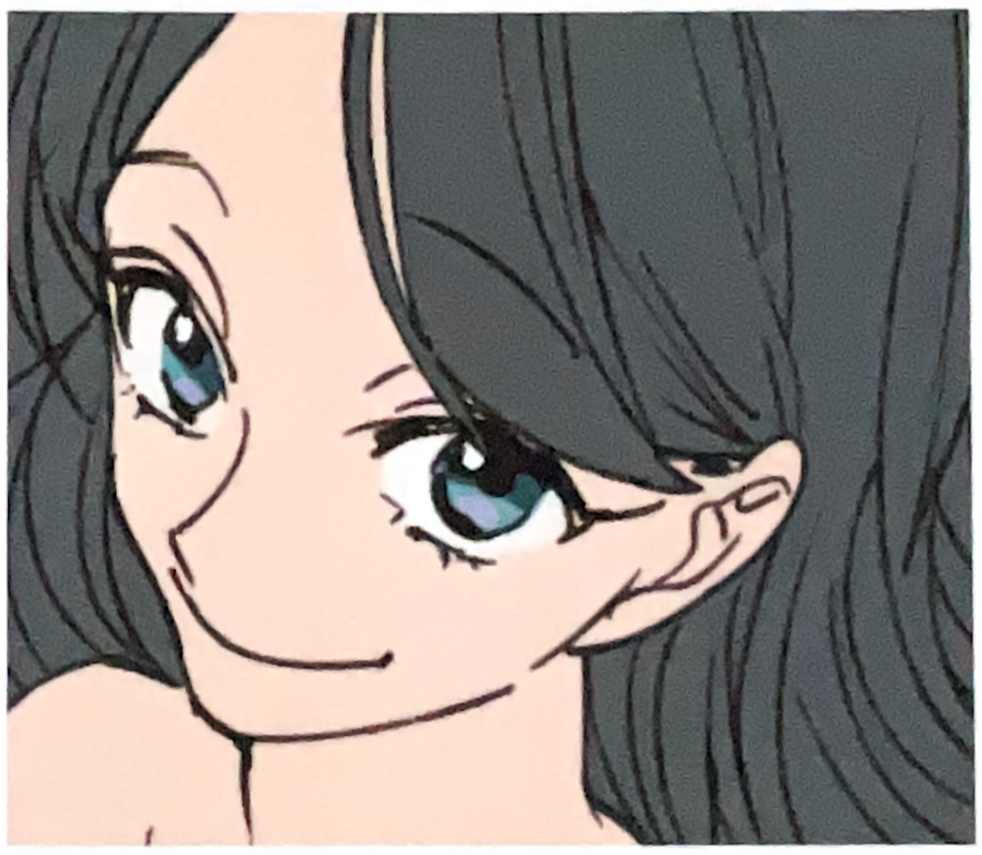
5 Intermediate colors of navy and gray are used for the hair base. The yellow-green adds softness while the blue tones in the navy add a fresh feel creating a light, cool impression.

*Hue refers to individual shades such as yellow and red.

Delete the background and look at the overall balance

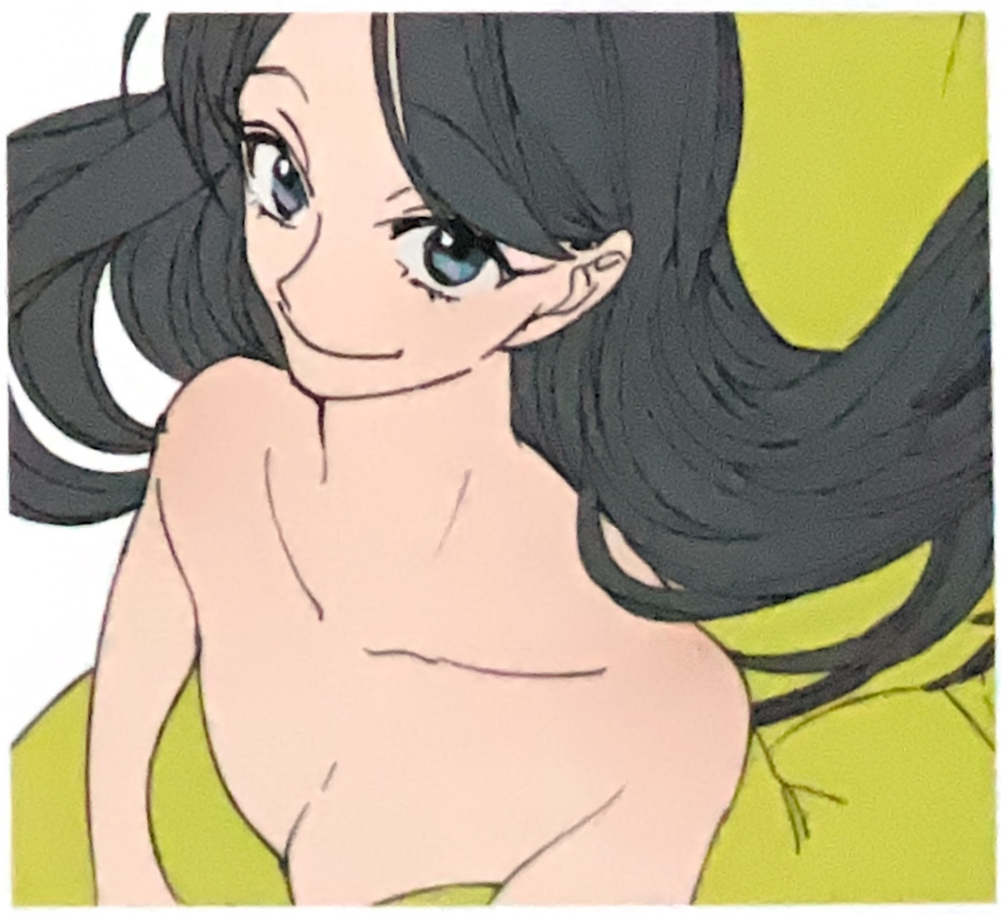
6 If the tones from each color don't seem to be in harmony, it indicates that at the very least, there is a lack of cohesion in the number of colors. Look carefully at whether the types of colors suit the overall image and make adjustments.

7 As colors containing gray were used overall, the eye color is blended to match the tone (top) and colored blue to tie in with the hair (bottom).



8 A small amount of nearly-blue purple is applied to the eyes to create nuance.

9 Multiplication mode is used to add color to the skin base. Dull reddish beige is blended in over the cheeks, shoulders and so on to bring out color.



10 Movement is added to the single color of the dress. Increasing whitish surfaces makes for a cheerful impression.

11 Clearly distinguishing the colors of the chest and the upturned sections of skirt lends a sense of rhythm and solidity.

Hair is made lighter around the halo line.

12 Soft gradation is added to the hair to match the rest of the drawing. A color one level lighter is blended over the ends and the highlighted sections of the head.

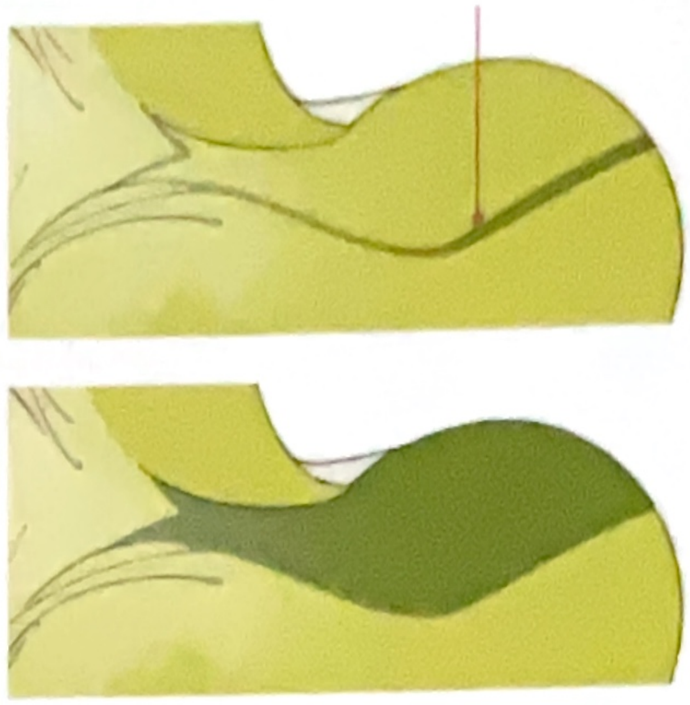
Blue shades are applied for shadows.

Apply shadow to the hair and clothes

13 The hair silhouette is treated as a single unit, with the entire silhouette considered when shadow is roughly applied.

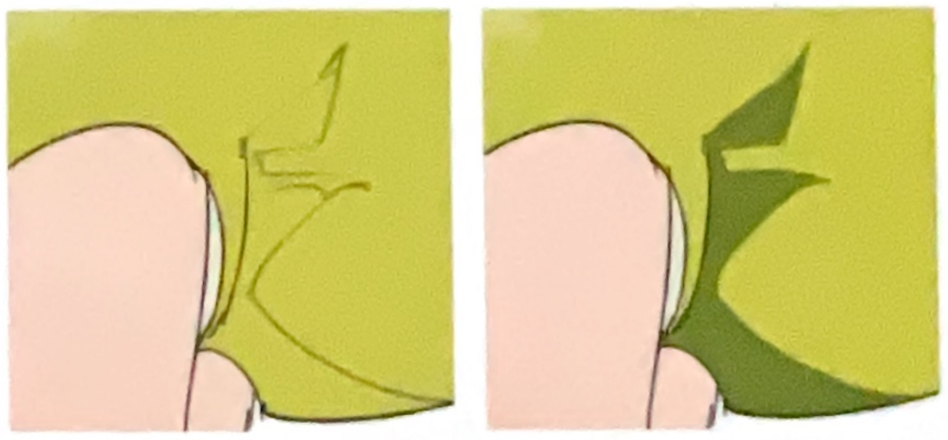
14 Distinguishing between areas of deep shadow (the hidden section around the neck) and minimal shadow (the ends and the section billowing around at the front) in the hair brings out a sense of solidity, chibi-style. Shadow is also added where the clothing tapers.

Pressure is applied to the pen to extend the crease line made in the line drawing.



15 The shadow created in the hollow of the flipped-up skirt is captured with a curved outline in order to play up the smooth movement in the fabric, while the inside is completely painted in.

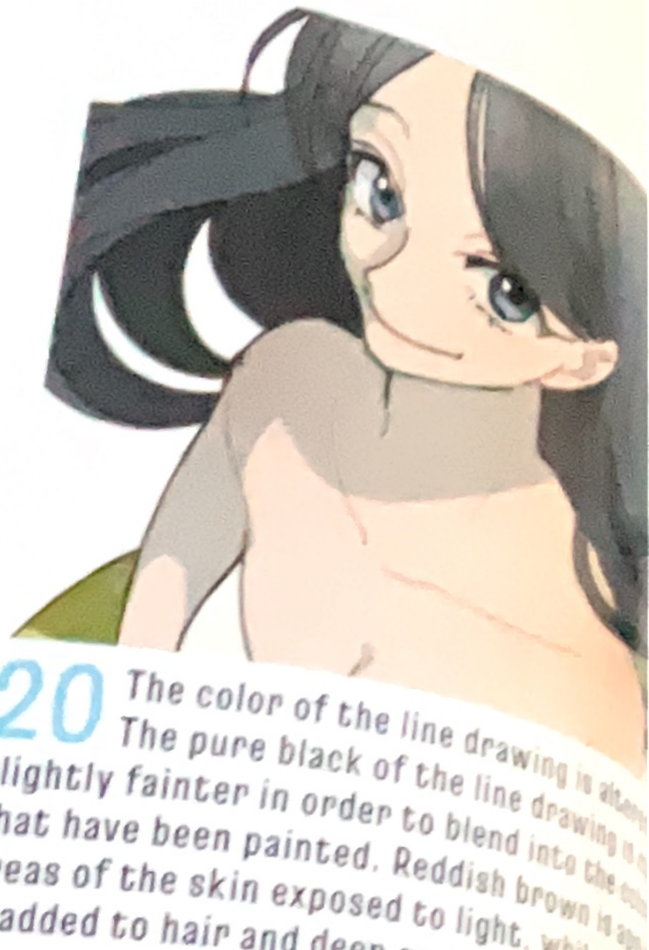
Use shadows to create a sense of solidity



17 Creasing is added to the fabric caught under the bent leg.

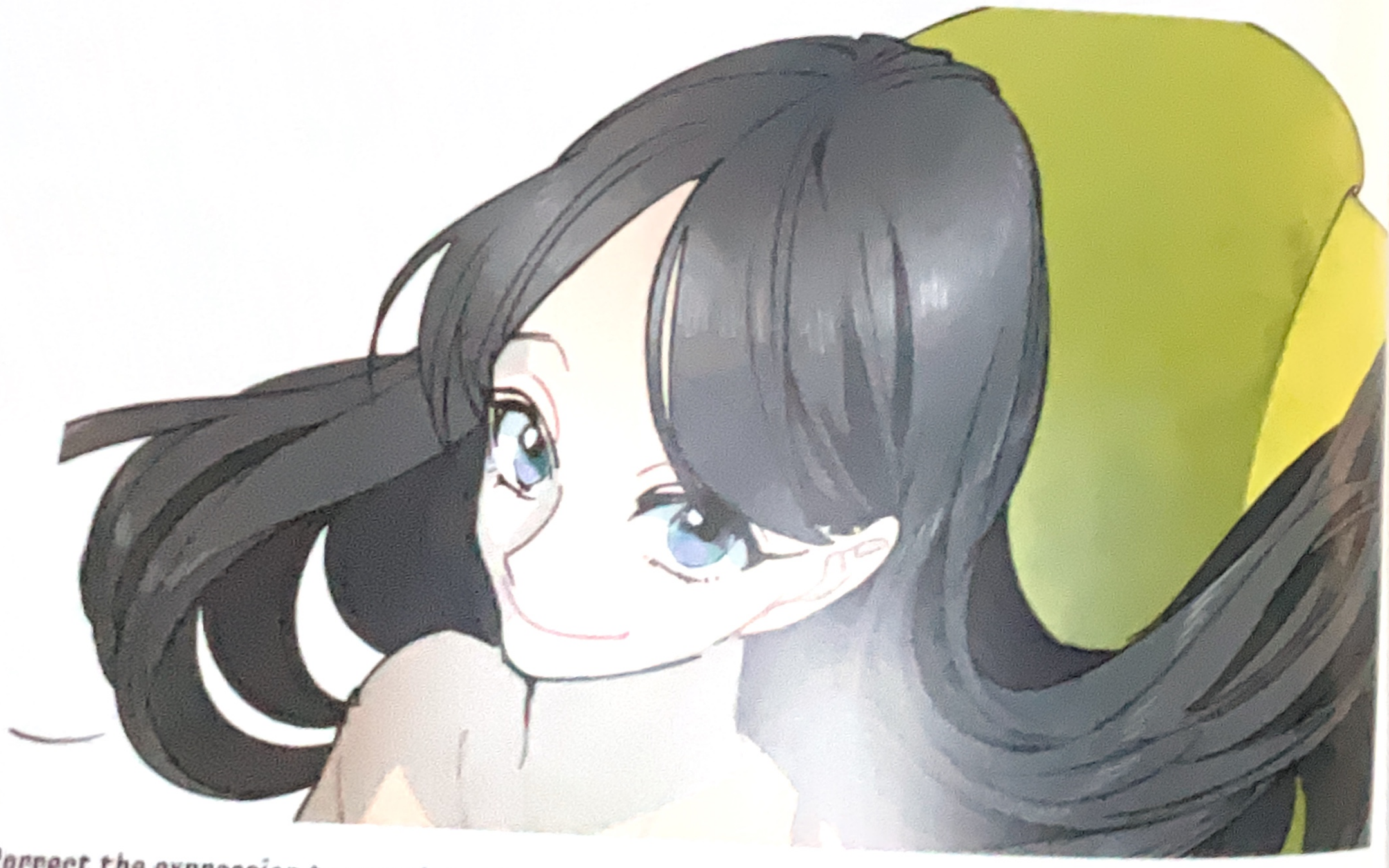
16 Shadows are increased, following the creasing in the clothing.

18 In order not to lose the billowing in the skirt, shadows formed from both blocks and lines are used to render a sense of solidity.



19 Shadow is applied to the skin. The large shadow created by the head is dropped onto the shoulder area, while the area from the elbows down is entirely covered in shadow. Unlike in hair and clothing, fine wrinkles in the skin don't stand out so are erased completely. The shadows in the hollows of the body are rounded in line with protuberances in the flesh, while shadows formed by hair, clothing and so on are treated differently according to type.

20 The color of the line drawing is alte
The pure black of the line drawing is
slightly fainter in order to blend into the
that have been painted. Reddish brown is
areas of the skin exposed to light, while
is added to hair and deep green is added to



Correct the expression to complete the work

21 Gloss is added to the skin and highlights to the hair, but moderation is exercised so that the skin does not stand out too much. Fluid light is scattered over the hair in line with its flowing motion. The face is important, so lines in the eyes are made finer and eyelashes are added

Line drawing

22 The completed work. Lastly, highlights are added to the outline of the head and edges of hair bundles for a glossy finish. Several lines are added to the hair flying around the head in order to further emphasize the fluttering effect.

Paint with Well-Defined Color Schemes

Example of a work where a "brush" has been used to bring out perspective: shine light from diagonally above

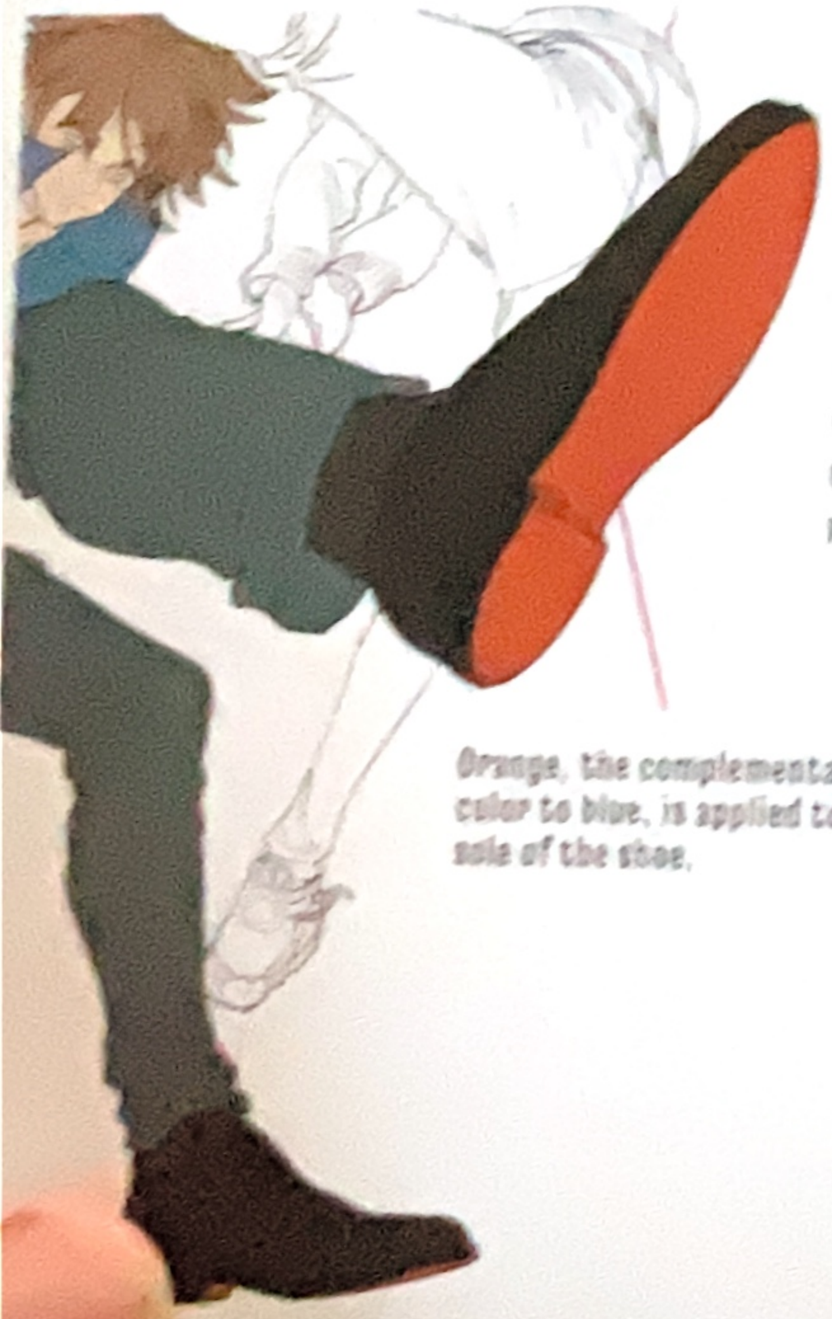
Refer to the instructions on page 150.

1 As a well-defined color scheme is to be used, the thickness of the line around each body part is altered to create a sense of movement starting from the line drawing stage.

Brown is used as it works well with the skin.

2 The base color for figure 1. The shirt and pants are both in blue shades. Teaming refreshing colors with the flirty vibe created by the facial expression and the way the clothes are worn adds a feeling of freshness.

★ Complementary color refers to colors that are exactly opposite one another on the color wheel. They serve to bring out each other's hue (see page 23).



3 To prevent it from becoming overpowering, orange is used only to the extent that it brings out the main blue colors.

Orange, the complementary color to blue, is applied to the sole of the shoe.

4 Blue and orange are used for eyes that make an impression.

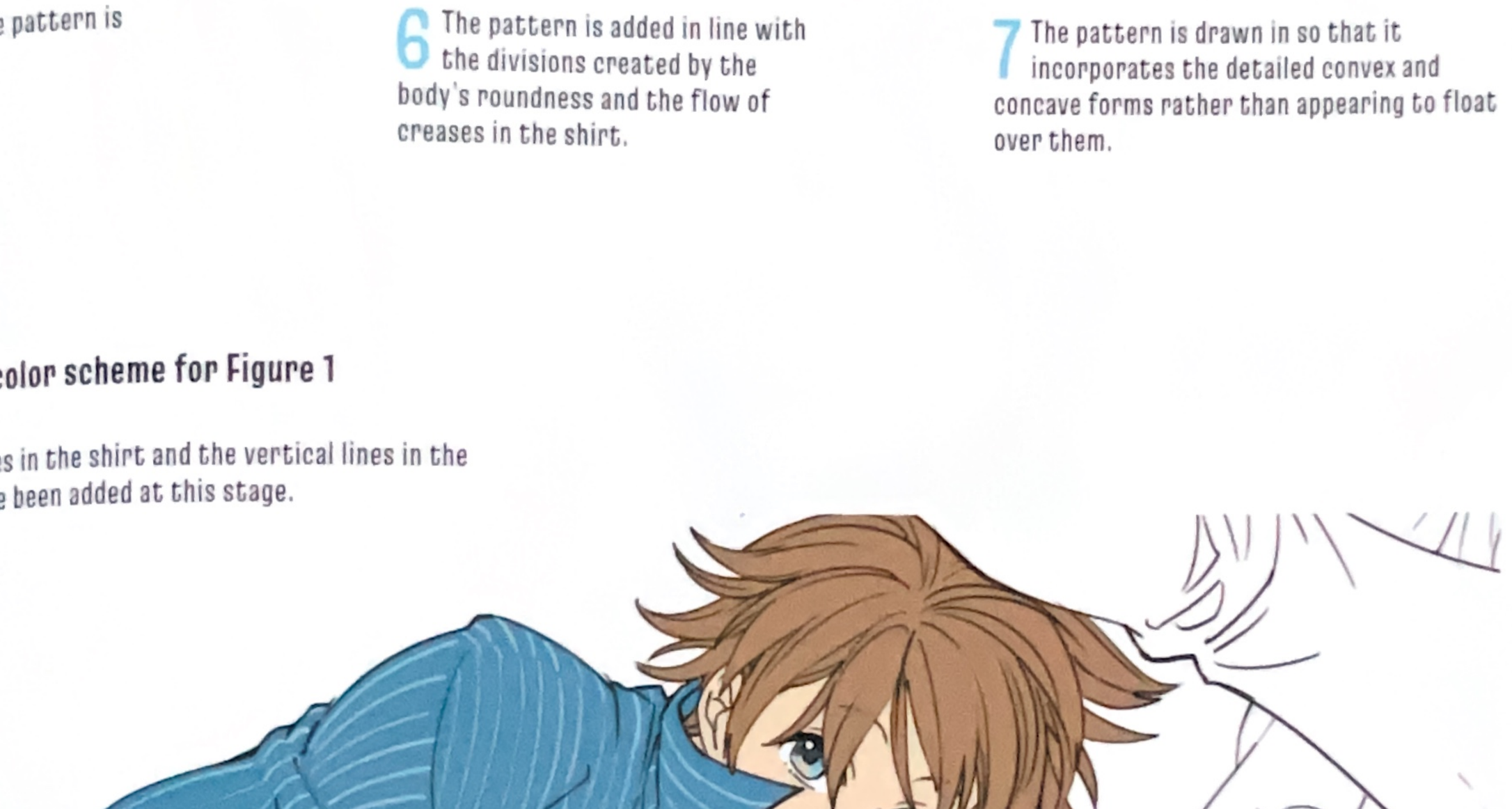
5 The stripe pattern is added in.

6 The pattern is added in line with the divisions created by the body's roundness and the flow of creases in the shirt.

7 The pattern is drawn in so that it incorporates the detailed convex and concave forms rather than appearing to float over them.

Check the color scheme for Figure 1

8 The stripes in the shirt and the vertical lines in the socks have been added at this stage.



Ash tones are used for a cool look.

The color of the hoodie is kept simple to make the red pants stand out.

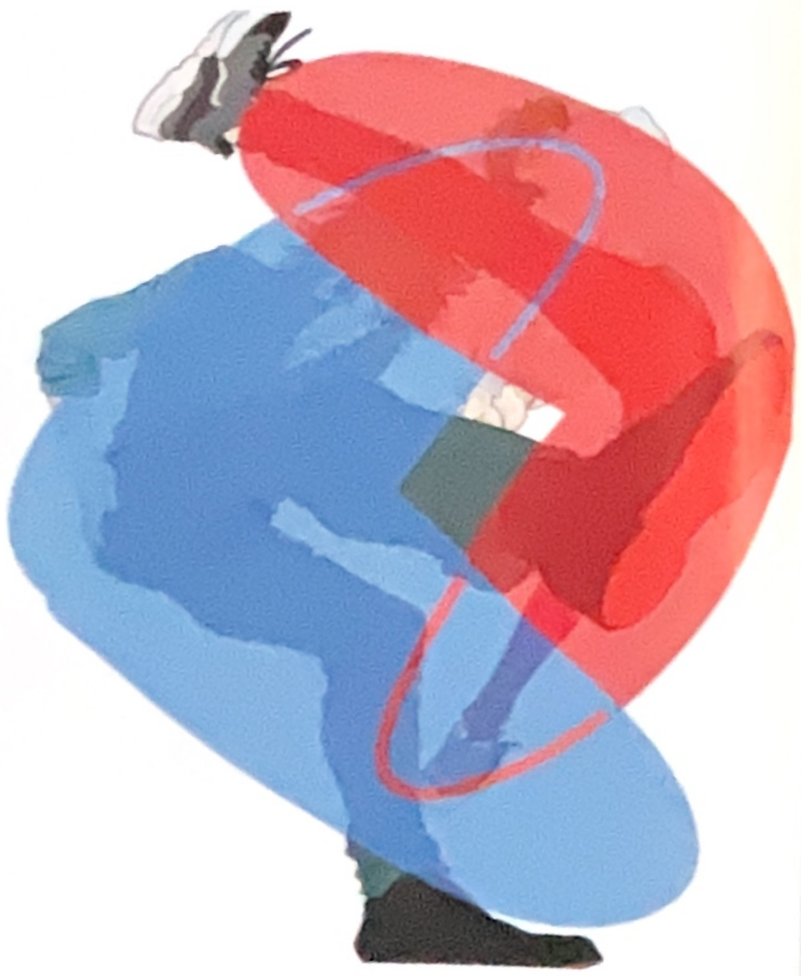
★Ash is a grayish hair color. It's effective for creating a sense of translucency and a cool impression.

9 For Figure 2, a color scheme is used that contrasts with Figure 1. Small, subtle points such as the color of the belt are used to add detail to simple colors. In order to bring a sense of presence to each character's clothing, a natural brown was chosen as the base color for the hair, making sure that it doesn't look blurry in particular areas or that there is too much visually confusing overlapping color.

Considering the balance of the pair's color scheme

Key Point

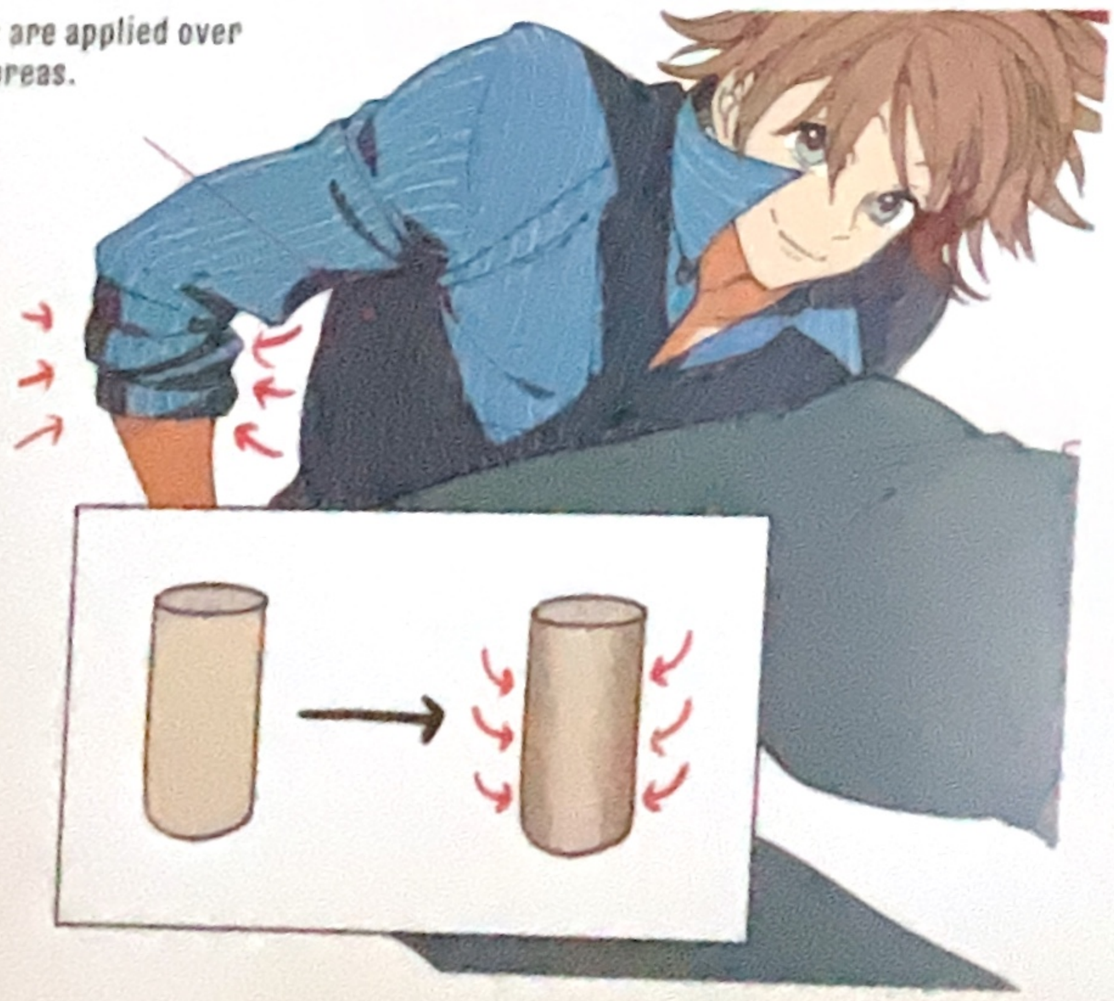
The color scheme is applied so that blue and red form two overlapping < shapes.



Roughly bringing colors together creates a sense of cohesion even when there are multiple colors.

Shadow is added in red tones

Large shadows are applied over hollowed-out areas.



10 A new layer is created to add reddish beige shadows. For cylindrical body parts such as arms and legs, shadows are cast so as to wrap around both sides for a more solid appearance. This varies depending on the light source, but keep it in mind to bring out the form of an object.

Figure 2 in the background are encircled in shadow. First, make a large shadow.

17 Use th
on the
bring o
fabric.

18 Add shadow to Figure 2's hoodie. In contrast to the fine, straight lines of shadow on Figure 1's shirt, cast curved shadows in the hollows of the parka as the fabric is soft and thick.

Once the base and shadow colors are in place, strip color back to white.

light

Light blue highlight

Use moderate highlights to remove borders around each part of the body. At a glance, this process isn't noticeable, but it adds dimension even to detailed sections and prevents a flat look.

19 Use white highlights to illuminate only the section in the top diagonal left, which gets the strongest direct light. Apply them only to sections of the shirt, pants and hair to make the crisp white stand out. As light and shade in the hair were quite strongly rendered at the shadow stage, white stands out more. Use moderate highlights to finish off the details.

22 The completed work.

Closeups of each character

A little light on the situation

4 Start by scraping shadow off the hair little by little. If you take off too much, the backlighting effect will not be as strong, so exercise moderation.

Key Point

Alter the amount of light that hits the joints and the uneven surfaces of the muscles.

5 Next, scrape shadow off the skin. For even sections with no bulges or hollows, scrape off just the edges and increase the light on the finger pads and around the joints.

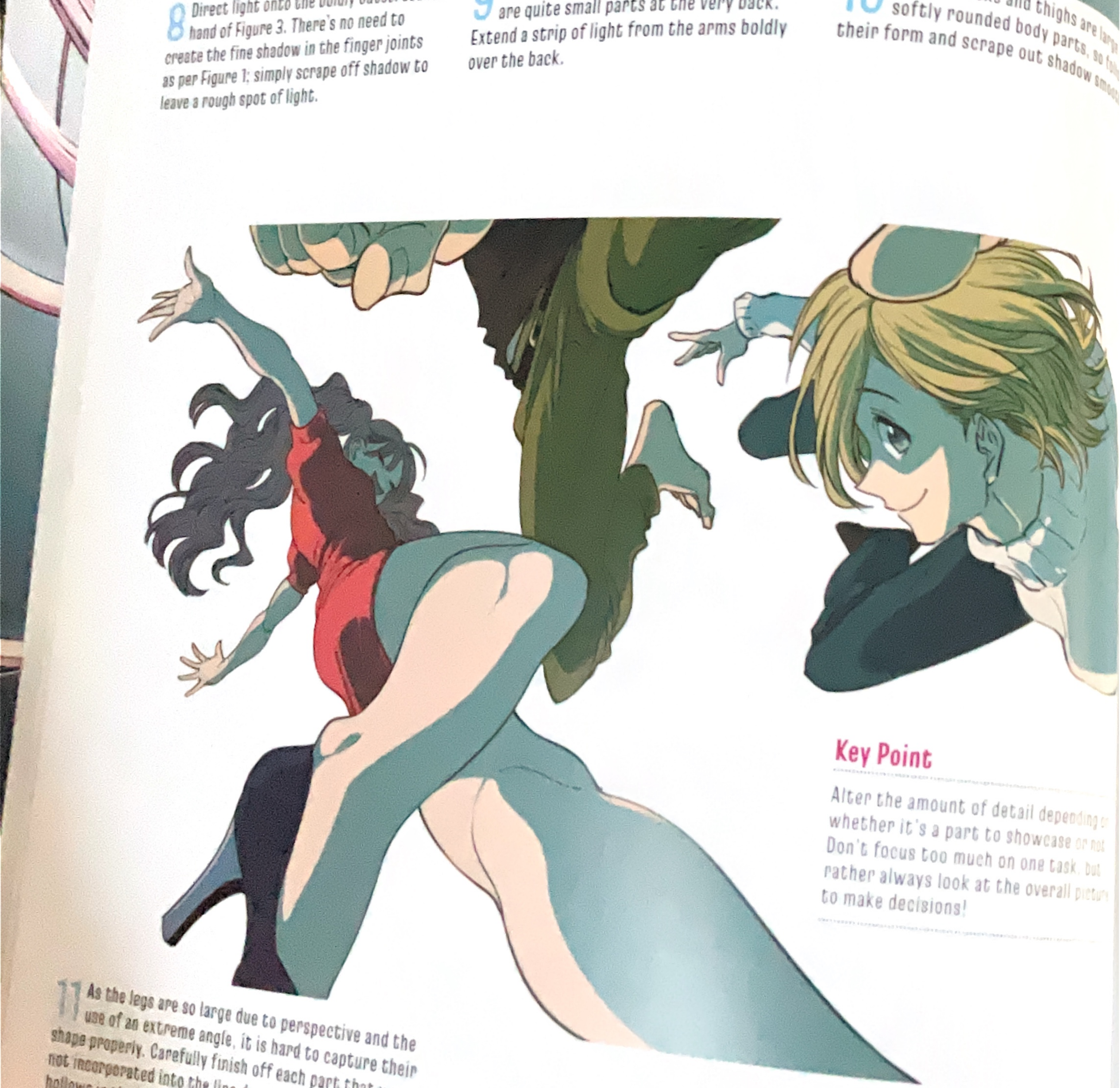
6 In the same manner, scrape off shadow on the foot where light hits.

7 Figure 2 is facing into the light, but bangs are covering her face so some shadow is retained. Adding light to the eye in shadow creates a more striking expression.

8 Direct light onto the boldly outstretched hand of Figure 3. There's no need to create the fine shadow in the finger joints as per Figure 1; simply scrape off shadow to leave a rough spot of light.

9 In terms of the overall picture, the hands are quite small parts at the very back. Extend a strip of light from the arms boldly over the back.

10 The buttocks and thighs are large, softly rounded body parts, so focus on their form and scrape out shadow smoothly.



Key Point

Alter the amount of detail depending on whether it's a part to showcase or not. Don't focus too much on one task, but rather always look at the overall picture to make decisions!

11 As the legs are so large due to perspective and the use of an extreme angle, it is hard to capture their shape properly. Carefully finish off each part that was not incorporated into the line drawing, such as bumps and hollows in the knees, protuberances and indentations in the ankles and so on.

12 Unlike the limbs, the bundles of hair are irregular, so work in slightly detailed light over several stages. Start by removing shadow from the outer sections.

13 When adding light to the inner sections, look carefully at the flow of the hair and make sure the light follows it. Removing shadow at random lessens the backlighting effect in that particular section only, so work with care.

Look at the overall picture to check for bias in the light distribution

14 Switch the shadow layer that was in multiplication mode to dodge and burn (linear). Light and shade become more defined.

15 Change the color of the shadows from blue to a slightly purple shade. Adding purple builds the air of mystery.

Add blurring effects to soften the overall impression.

16 Hide the shadow and line drawing layers for a moment. Duplicate the base color layer and apply blurring.

17 After applying blurring, drop opacity to about 60 percent.

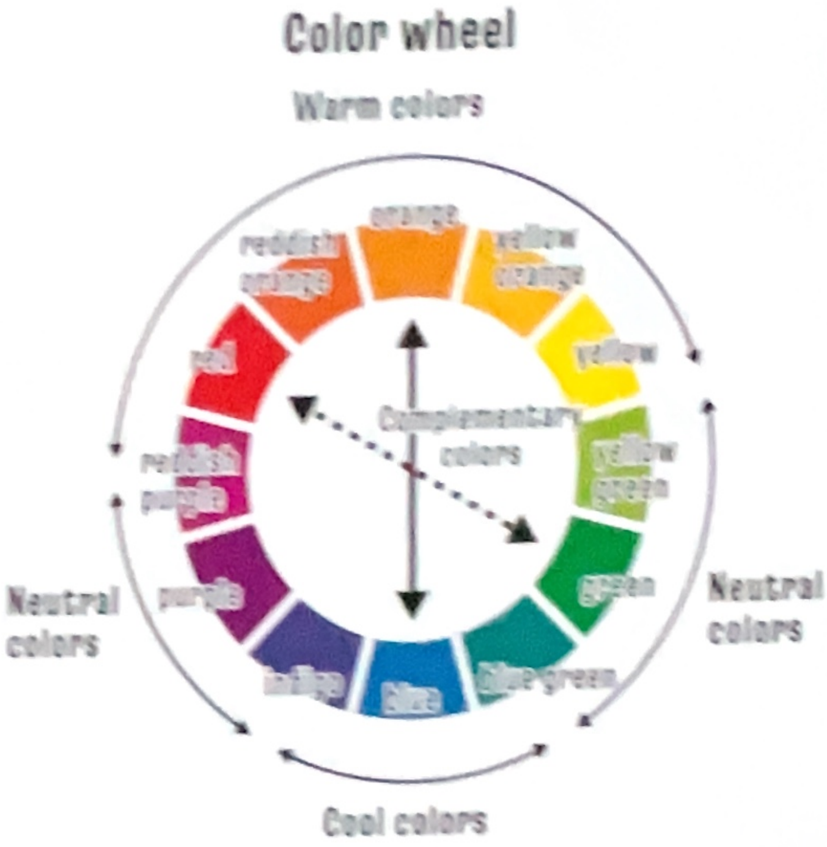
18 Switch straight to multiplication mode. Duplicate over the layer with the base color and the layer with the shadows and bring in the layer with blurring. This creates a relaxed impression overall.

19 Overall image with line drawing displayed.

Key Point

Example of expressing characters' traits and personalities through color schemes Figure 1 (center) is masculine in black and khaki. Figure 2 (right) is in a pale sweater to suit her androgynous facial features and hairstyle. Figure 3 (left) is in bright red that matches her cheerful expression. The purple of the shadows blends in well with the skin. Purple is a neutral shade in that is is neither a cool or warm color, and it is surprisingly versatile so I use it often.

20 Join all the layers except for the line drawing layer and create a screen layer over the top. Use the airbrush to lightly add white light to match the colors of each part in the well-lit areas marked with red circles. This creates an even more gently backlit look.



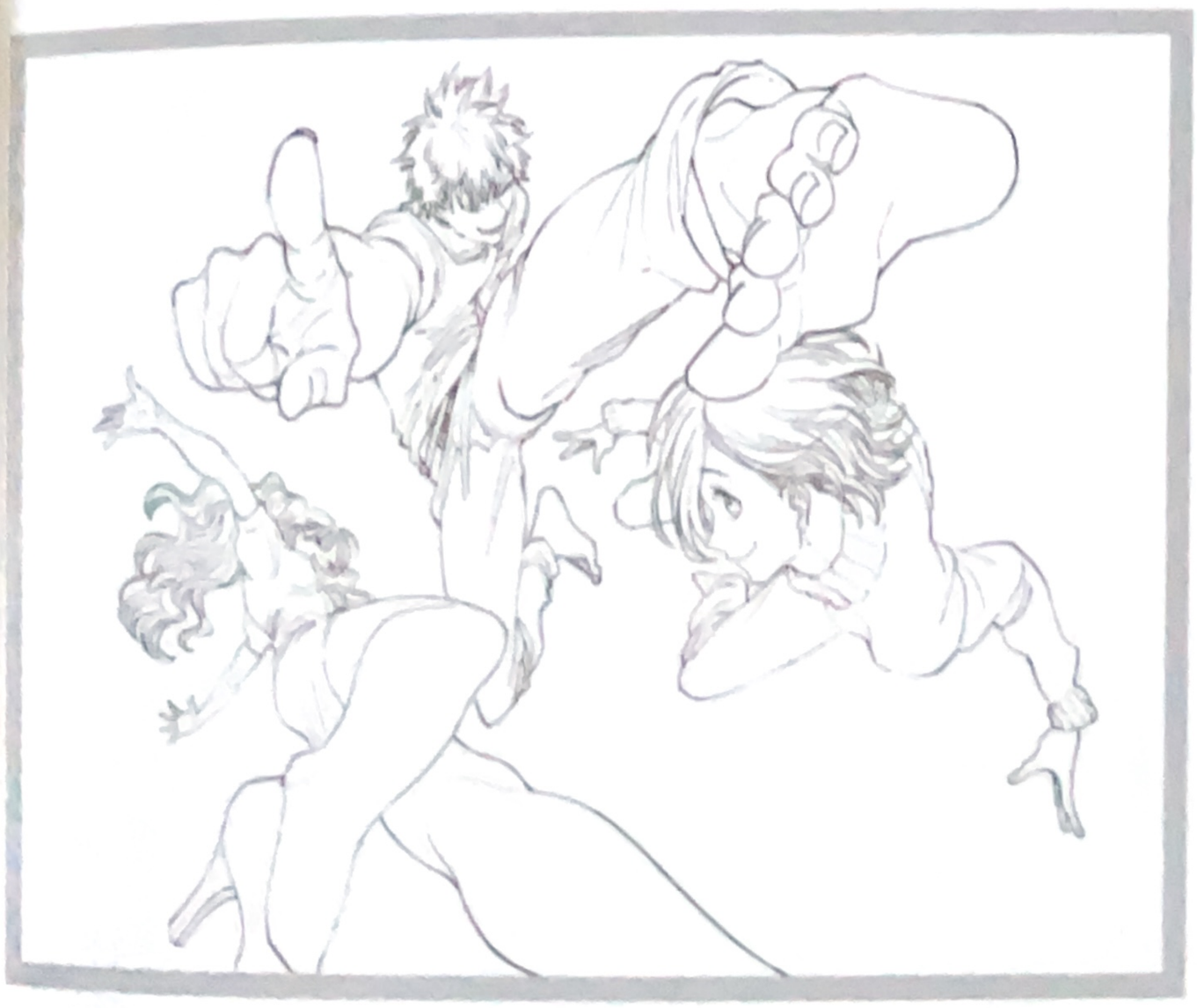
21 The sections where light was applied with the airbrush are made paler, making the pure black lines of the line drawing stand out a little, so soften the color in those areas only.

Blur the right hand of Figure 1 to look as if it is glowing with light. The left foot is also projecting out to the front, but in terms of posing, it is the finger pointing straight up on the right hand that we want the viewer to focus on, so it is here that light is focused to create a stunning result.

Character 3's red dress and highly distorted form make her stand out.

Direct light onto the side of Figure 2's face to show the facial expression.

▲ The work from page 24 transformed into monochrome. Viewed this way, it is clear that the purple shadows that indicate backlighting are not uniform, but rather the level of darkness is adjusted depending on the color scheme and positional relationship. Use backlighting effects to form edging around each character's outline, giving them the appearance of floating. Strong light directed from the left of the screen clearly sets out the parts intended for showcasing and making an impression.



◀ Line drawing (see page 154). Use thick lines to draw the parts that are projecting out toward the front such as the hands and feet. For the flowing hair and detailed overlapping of creases in clothing, use fine lines.

To My Fellow Artists

In order to capture the movements of lively characters, it's not enough to simply learn the position of t
and bones. It's important to connect each part so that you can draw without interrupting the body's flo
you try to start by drawing the outline of the figure as it would look when completed, the form and move
will be rigid. Practice is the answer: Repeat the blocking-in and rough-sketching process over and over t
a handle on body mass and gradually produce accurate outlines. Here, the lines from rough sketches are k
to offer approaches and practice methods for drawing free, realistic movement. Practice drawing lines
appear to flow, capturing the body's movement and creating attractive, appealing poses.

"Depth" is important for expressing movement

Examples of unnatural posing

Although the neck is facing forward and the body is facing to the side, there is no sense of a twist in the neck.

"

"

The fingers are too neat and regular and don't look strong

The limbs stick too closely to the original correct measurements for length, resulting in a flat look.

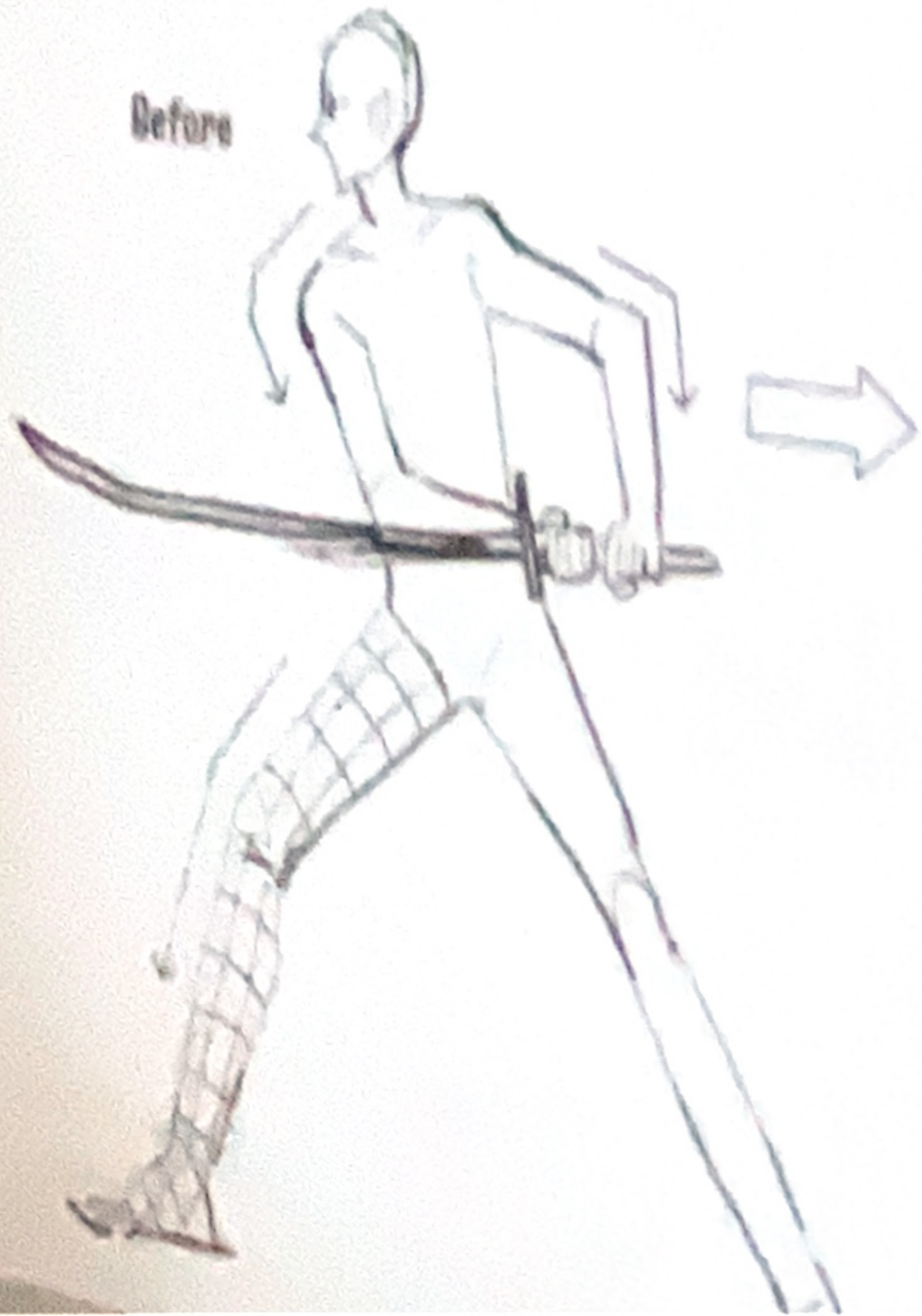
"

"

The shoulders and elbows are too angular and movement looks awkward.

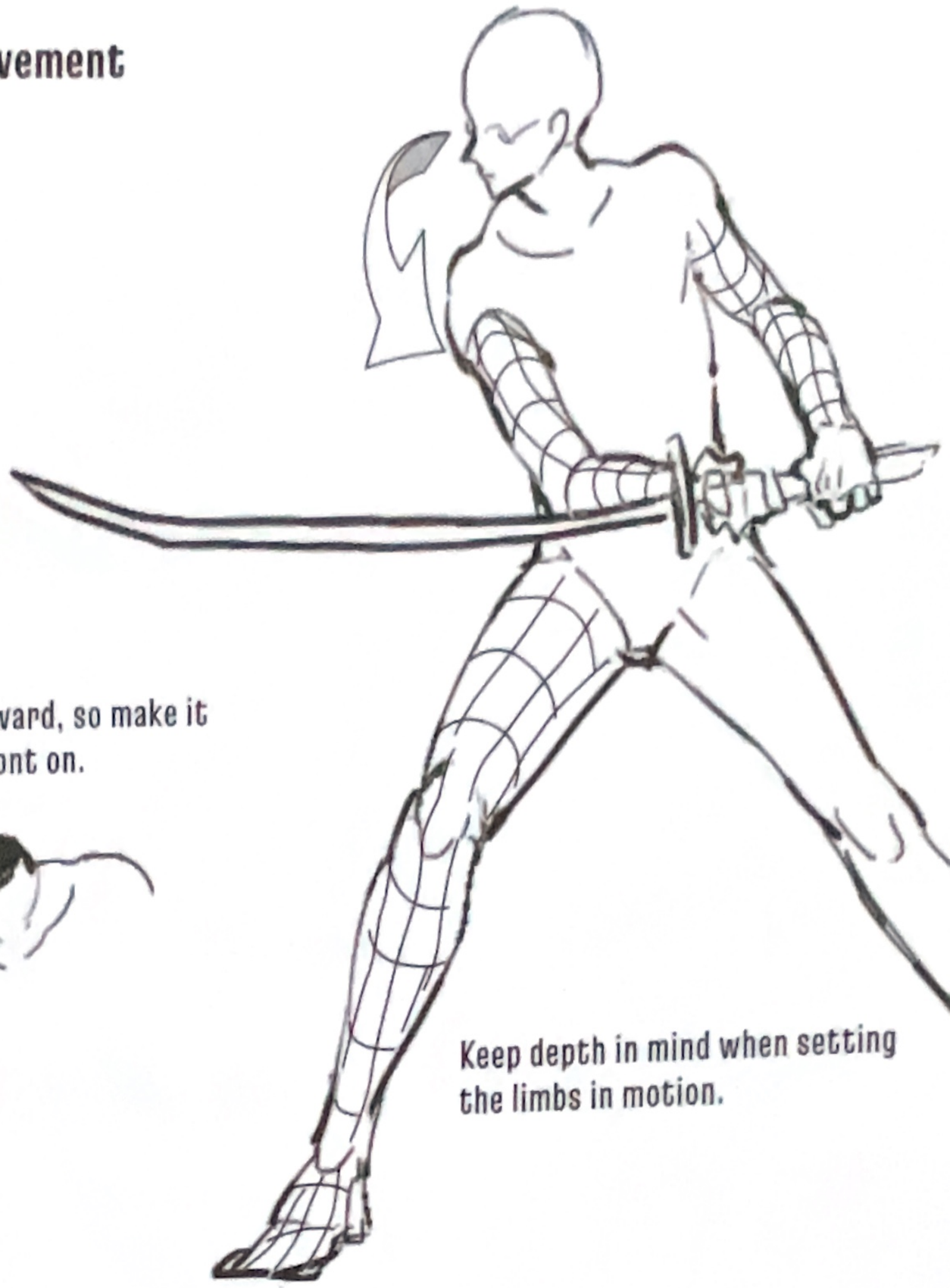
Improving the pose to bring out a natural sense of solidity

Before

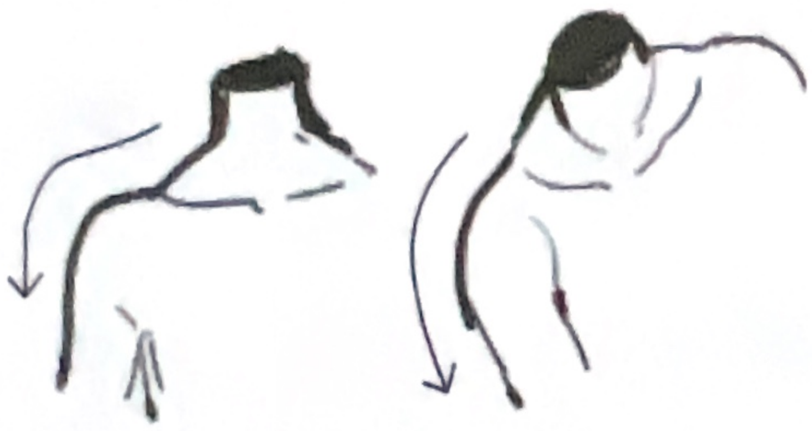


After

Examples of posing with natural movement



The right shoulder is sweeping forward, so make it rounder than when viewed from front on.



Keep depth in mind when setting the limbs in motion.

Key Point

Don't get caught up in the silhouette!

Thinking about the joints and drawing in a jagged manner makes for a flat, awkward look.

The form of each body part should look different depending on the angle from which it is viewed!

"Body depth" is something that's obvious but depicted surprisingly badly. Being aware of it will make it easier to capture bold movements and dramatically improve your illustrating abilities! From Chapters 1 to 3, I will show you hints and tricks on how to do this. Going through this book with these basic concepts of depth in mind will improve your understanding!

For Educational Purposes

(Images already published as tutorials/educational material on the Web)
The images can be used for commercial purposes; distribution of the images, however, is prohibited.

① page 67 Omnidirectional attack
② page 80 Application example: A shot that's confined to a chair
③ page 81 Application example: Achilles squeezing shot
④ page 128 Female holding an umbrella
⑤ page 135 Two dance scenes
⑥ page 137 All
⑦ page 173 All

①

⑥

②

③

④

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⑤

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The graphic software used was Paint Tool SAI. However, the examples can be produced using other drawing and illustration software such as Clip Studio Paint Pro or your preferred platform or method.

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Chapter 1

Let's Start with the Basic Standing Pose

The basis of many poses are rooted in one of the body's most frequently assumed positions: standing. If you carefully observe the pose, it's clear that standing isn't stationary but actually fluid, with various muscles being used to maintain balance. Start with a strong standing pose with the feet planted on the ground. The front and rear views of the standing pose can be rendered in approximately five-minute manga sketches, though it will take a bit of practice before you sketch them with ease.

Use Patterns to Draw a Male Standing Pose

Start by using patterns to draw the male standing pose which forms the basis for this pose, in order to get a fee
the shape of the body and how to draw lines in.

① Head
When the pose does not emphasize other body parts, it's usual to start by drawing the head.

* This is the Ebimo way of doing things, so it's fine to start drawing from whichever point you like.

② Neck to chest
Movement in the neck and shoulder area has a tendency to become rigid, so use a smooth line to create flow down to the upper body.

③ Shoulders
Draw in the raised areas so that they connect at the back of the neck.

④ Shoulders to chest
Add the collarbone and neck tendons, rounding the shoulders to connect them to the collarbone and continuing the lines to below the pectoral muscles.

⑤ Torso
Continue the first
for the neck to
that they connect
torso.

⑥ Abdominal muscles
Draw in the abdominal muscles as extensions of the pectoral muscle lines in Step 4 (for a particularly muscular figure, make horizontal divisions also).

⑦ Arms and legs
Draw in the upper arms and thighs, making them slightly swollen and firm (adjust depending on physique).

⑧ Arms and legs, continued
Continue drawing to form the wrists, hands and ankles, creating distinct tapering.

⑨ Feet
As a rule, feet point in the same direction as the knees, but making them point in different directions also works surprisingly well. This figure is about eight heads tall.

Draw a circle on the elbows and knees as if they are joining segments. The circles on the knees at particular affect the orientation of the legs and how far apart they are spread, so make sure to capture these variations.